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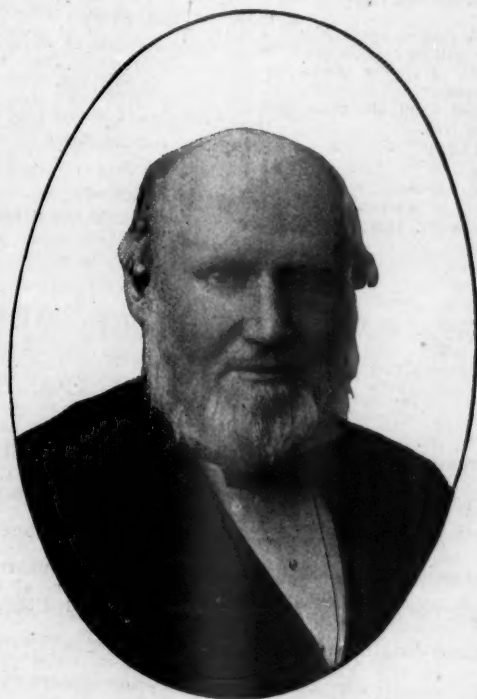
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THE DIAMOND JUBILEE MUSIC.

THE great national event which has been looked forward to for so long a time throughout the world, passed off with great enthusiasm and success. In all parts of the United Kingdom there was universal rejoicing and happiness. It is particularly interesting to note that music occupied one of the most important positions in all the great demonstrations, and on Celebration Sunday, June 20th, in all the great Cathedrals, Churches, and Places of Worship, an unusual effort was made to produce bright and hearty thanksgiving services. New anthems, hymns, chants, and other Church compositions were produced by Composers of all ranks for the occasion, with the result that many excellent works have become known to the musical world. Perhaps it will not be out of place to speak especially of one introduced at the last hour, viz.: The Bishop of Wakefield's beautiful hymn "O King of Kings," to Sir Arthur Sullivan's stirring tune. The hearty manner in which this composition appears to have been rendered in all places, proves that the sentiment, coupled with the rhythm of the words and music, have made it the people's song. The impressive service at St. Paul's Cathedral, although short, has given us the new and elaborate music to the *Te Deum*, composed by the organist, Sir George C. Martin—a beautiful composition, jubilant in strain, but full of the dignity suitable for the service of the Anglican Church. Many other works of beauty have been placed before lovers of Church music, and there is no doubt many will remain as musical monuments of the great National Commemoration of 1897.



Sir Herbert Oakeley, Mus.Doc.

The following interesting sketch of Sir Herbert Oakeley appeared recently in the *Middlesex County Times*:—If a prophet now-a-days goes unhonoured among his own community, it is probably from causes remote enough from misappreciation or dislike of hero-worship. We are, for instance, much more migratory than in olden days, and the fact that a man whom a considerable part of the world subsequently delights to honour was born in such a place, and that his interests were once more or less identical with the inhabitants, is apt to be overlooked if he have quitted the district early in life, and has not later returned to sojourn in it. We wonder how many recalled the fact that Sir Herbert Oakeley, a composer of reputation, who conducted works of his own in St. Mary's Church recently, is a native of Ealing, a town which has contributed an unusually large quota to the roll of brilliantly gifted minds. It may not be inappropriate in connection with this visit to summarize for our readers some of the facts of Sir Herbert's well-filled life. He is the second son of the late Sir Herbert Oakeley, Bart., and of Atholl Murray, daughter of Lord Charles Murray, son of the third Duke of Atholl. Going in due course to Oxford, he took active part as secretary of the University Musical Society, of which the late Archbishop (Thomson) of York was President. In subsequently giving him a testimonial, His Grace spoke of young Oakeley's pianoforte playing as "of the first order, full of delicacy and finish." Sir Herbert soon after studied under eminent masters at Leipzig. For twelve years he was the regular musical correspondent to a London journal, and the facile and scholarly pen of the critic (under the initials "H.S.O.") soon became well known to the public. In 1865 he was appointed to the "Reid" Chair at Edinburgh, and other honours followed. In 1864 he was elected a member of a Society of Artists at Rome, styled "Quirites." At the hands of the then Primate he received in 1871 the degree of Mus. Doc. Cantuar. He was subsequently distinguished by the Queen, at Holyrood, with the honour of Knighthood, and at a later date was summoned to Windsor to give an organ recital before Her Majesty and the Royal family. The degree of Mus. Doc., Oxon, was added in 1879. A little after this he was appointed "Composer to Her Majesty in Scotland." He is also Mus. Doc. of Dublin, St. Andrew's, and Adelaide, and LL.D. of Aberdeen and Edinburgh Universities. At twenty-six annual Edinburgh "Reid" Festivals, Sir Herbert consistently presented the music of the greatest composers to the Scotch public. As a hymn and chant writer he is well known. His quadruple

chant in F for the Psalm for the fifteenth evening of the month, and his hymn tunes to "Sun of my Soul" and "Saviour, blessed Saviour," are widely known. We believe him to be the originator of the majestic and now popular method of beginning the "Nunc Dimittis" slowly and softly, and leading up to a fine outburst at the words "To be a light to lighten the Gentiles." Sir Herbert was an intimate friend of Wesley, who was, perhaps, the greatest of English anthem writers. The writer of this article has seen a letter in which Wesley says, "I like your anthem: It shows a striving after what is high and original, and you go on the same tack as I do." Sir Herbert Oakeley's best-known works are his anthems "Who is this that cometh from Edom," "The Glory of Lebanon," and "Seek Him that maketh the Seven Stars and Orion." These have not unfrequently been compared with Wesley's best anthems. His work, "Who is this?" was first rendered by the late Mr. Henry Leslie's choir. "The Glory of Lebanon," which the choir of Ealing St. Mary's hope soon to sing, was composed for the commemoration of the eight hundredth centenary of Winchester Cathedral in 1893. Under this brief reference to some of his church music, the popular hymn or anthem "Evening and Morning" ("Comes, at times, a stillness as of even") to Canon Gregory Smith's touching words, could hardly be unnoticed. It was sung by Command when the Queen visited Edinburgh in 1876, and also on two occasions at the Royal Mausoleum at Frogmore. The writer of this sketch was informed that after the Memorial Service in 1882, on the anniversary of the death of Dean Stanley, a prominent member of the capitular staff at Westminster wrote to the following effect regarding this short anthem:—"I do not think I have ever witnessed a profounder impression made by any music in the Abbey, and it is due to the composer that I should gratefully express to him my own feelings and record the admiration which his work received."

"The Minim" Examination Papers.

No. 4.

The following signed papers have been accepted, and are placed in alphabetical order. Neatness and accuracy is very general, and a marked improvement is shown in the work. The second inversion of a common chord was mentioned in the question as a test. The prize list will be given in a future number of the *Minim*.

Pass List:—Alexander; Aspirant; Burley; Beamish, D.; Culver, F. M.; Evelyn; Fiddle; Gill, G. le Geyt; Gipsy Girl; Gill, F. M.; Haywood, M.; Lese; Moon; Maud; Mayer, F. H. G.; Maestoso; Nil Desperandum; Postif; Rawson, Una M.; Snarleyow; Wood, Alice.

The Notes.

The Carl Rosa Company held their annual meeting last month. In their report "The directors regret that the result of the past year's working is not more favourable," and it in fact seems that during the year ending December 31st, the loss on the Grand Opera Company was £475, and on the "Hansel and Gretel" tour £51. There was, however, a profit on the Court Theatre, Liverpool; so that after paying current expenses there was a net balance of £188 of profit on the year's work.

—:O:—

Representatives of the Leading Religions.—The leading religions are represented by the following figures: Protestant Christians, 200,000,000; Roman Catholic Christian, 195,000,000; Greek Catholic Christians, 105,000,000; total Christians, 500,000,000. Hebrews, 8,000,000; Mohammedans, 180,000,000; heathens, 812,000,000; total non-Christians, 1,000,000,000.

—:O:—

The Cathedral Chapter of Chichester created no little disturbance in the city and neighbourhood recently by the issue of an order that, in future, the Canticles were to be sung to shorter and simpler settings, and only short anthems were to be sung on Sunday afternoons. When it is understood that long anthems and services are the exception at Chichester, and that the careful and conscientious singing of the services by the choir is constantly the subject of high commendation, the dismay caused by this action of the Chapter can be realised. It was felt that a blow was aimed at Cathedral music generally, and that if it was to be reduced to such a point that the best music could find no place, the beauty of the service would be destroyed, and the people would be deprived of one of their greatest joys. In a few days a protest in the following terms were signed by over 400 of the clergy and laity, headed by the Mayor and Corporation, and was forwarded to the Canon in Residence:—"The undersigned protest against the proposed alterations in the traditional character of the Cathedral service; they wish to state that the services and anthems are, to them, a source of happiness and an aid to devotion. If any change is thought necessary they would desire a return to the old use of the Cathedral in having no sermon at the afternoon service." The result has been that the Canon has addressed a letter to the Mayor explaining away the order, as follows:—"It was merely intended as a direction to avoid anthems of

excessive length and services containing an unduly frequent repetition of the same words, and the Chapter have no intention whatever of departing from the traditional character of the services and anthems which have been so long in use." In that case, as a writer in the *Sussex Daily News* shrewdly observes, "the recent order has no meaning."

—:O:—

"The Queen's recent visit to Sheffield passed off remarkably well," (says a correspondent to the *Musical Times*), "but one little hitch in the musical arrangements has been the occasion of much comment in the city and its immediate neighbourhood. It appears that when the music for the children's demonstration was issued and circulated it was apparent to well-informed musical people that the National Anthem 'arranged by Dr. Henry Coward' was based upon the well-known arrangement of the late Sir Michael Costa! Such a thing could of course not long escape the knowledge of Messrs. Novello, the owners of the copyright in Costa's work, and they at once took steps to set the matter right in the eyes of the public. A day or two before the Queen's visit the local printer's employes were engaged in obliterating Dr. Coward's name and substituting 'By kind permission of Novello, Ewer, and Co. Costa's arrangement.' Something like 30,000 had to be subjected to this 'blacking out' process."

—:O:—

What is probably the oldest illumination in London has been seen for the last time. For more than a century and a half Messrs. Broadwood's premises in Great Pulteney Street, on the Royal birthdays, accession days, and other anniversaries, have been lighted up by some hundreds of little triangular oil lanterns. These interesting relics of the past, which were seen by Handel and Haydn, and probably also by little Mozart, were used for the last time on the Queen's birthday (25th May). For her Majesty's Diamond Jubilee and subsequently, their place was taken by an electrical contrivance, which, although devoid of antiquarian interest, gives less trouble and is more effective.

* * * *

Leoncavallo's "La Bohème," which is described in a telegram to a French paper as a "mixture of gaiety and emotion," was produced at Venice a few weeks ago with success. The story—like that of Puccini's opera recently produced at Manchester, and to be performed at Covent Garden in the autumn—is of course based upon Henri Mürger's romance.

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

Principal—SIR A. C. MACKENZIE, MUS.DOC.

Pupils of both sexes are received for instruction in every branch of Music under the best Professors.

MIDSUMMER HALF TERM began Monday, 14th June.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held annually, at the Royal Academy of Music, during the Christmas Vacation.

For Syllabus of the 1897-8 Examination, Prospectus and all other information apply to

F. W. RENAUT, Secretary.

Editorial.

Our Supplement.—The musical Supplement, given gratis with this July number of the *Minim*, consists of a four-part song, "Song of the Skaters," the composition of Mr. John E. West, London. It is published in the usual form (price two pence) by Messrs. Ashdown and Parry, to whom we are indebted for its appearance in our Magazine.

Fac-Simile Autographs.—In the August number of the *Minim* we shall give as a Supplement an interesting collection of *fac-simile* autographs of celebrated musicians, with original musical sketches. The page of autographs given in the June *Minim* may be taken as a specimen. We have been greatly pleased to receive many complimentary letters relating to these re-productions.

The Queen's Sexagenary Hymn.—It has given us great pleasure to hear that the Sexagenary Hymn, "God, who at Gibeon," published in the May *Minim*, written by the Rev. G. C. Keble, and set to music by the Rev. G. C. E. Ryley, Mus. Bac., was used in a large number of Churches on Sunday, June 20th, even in India and Central Africa, and we readily gave permission to re-print the words for Congregational use.

Foreign Subscribers.—The Magazine is posted to all parts of the world for One Shilling and Sixpence per annum.

July.

July is the seventh month in the year. The name is derived from the Latin *Julius*, the surname of C. Cæsar, the Dictator, who was born in this month. It was called by the Saxons *henmonath*,

which probably expressed the meaning of the German word *hain*, signifying wood or trees; and hence *henmonath* might mean foliage month. They likewise called it *keymonath* or *hay month*, because therein they usually mowed and made their hay harvest.

Gold Dust.

A chorus of singers is like a company of brothers; the heart is opened, and in the stream of song they feel themselves of one heart and of one mind.—*Herder* (1744—1803).

He who does not consider himself great, is much greater than he believes himself to be.—*Goethe*.

Of learning there is no end.—*Schumann*.

Without enthusiasm nothing genuine is accomplished in art.—*Schumann*.

Do what is right in what thou 'st to do; the rest will form itself rightly too.—*Goethe*.

Two things are very difficult in this world: First, to make a reputation, and—to keep it.—*Schumann*.

Life is not so short but that there is always time for courtesy.—*Emerson*.

The sun cannot shine into an inverted bowl.—*Chinese Proverb*.

Dr. E. J. Hopkins.

We have great pleasure in giving a portrait of the venerable and esteemed musician, Dr. E. J. Hopkins, who was born June 30th, 1818, at Westminster. He was a chorister of the Chapel Royal, under Hawes, and afterwards became a pupil of Walmisley. Dr. Hopkins has occupied various posts as organist in London, but in 1843 he was appointed organist of the Temple Church. Under his direction the services have gained a very high reputation and a visit to the Temple Service is one of the greatest enjoyments a Church Musician can have. Dr. Hopkins has been busy with his pen. His Church compositions are very numerous, and include anthems, services, psalms, and other sacred works. His well-known work on "The Organ, its history and construction" (with a "History of the Organ," by Dr. E. Rimbault), is greatly valued. Dr. Hopkins has edited a large number of works, including Bennet's and Weelkes' Madrigals for the "Musical Antiquarian Society." He is one of the editors of the "Organist and Choirmaster"—a monthly magazine. He is connected with several of the London Musical Institutions, viz., an Examiner of Trinity College, London; a Member of the General Council of the Incorporated Society of Musicians; President of the Guild of Organists, &c. Dr. Hopkins has frequently read papers on his professional experiences at musical gatherings,

and they have always been warmly received. Speaking of himself, Dr. Hopkins once said that his master, Thomas Forbes Walmisley, a pupil of Attwood, who in his turn studied under Mozart, always impressed on him the necessity of being in earnest, and of not disgracing the musical pedigree, as it were, of his master and himself, "And," said Dr. Hopkins, "Although I have not done much, I think I may say I have always been earnest in doing my best." It is pleasant to say that our veteran Church Musician is still vigorous and in the enjoyment of good health, and he is extending his influence in many quarters.

The Royal Society of Musicians.

SPEECH BY SIR HENRY IRVING.

The 159th anniversary dinner of the Royal Society of Musicians of Great Britain took place on May 27th, at the Hotel Metropole. Sir Henry Irving presided over a large gathering.

The Chairman, proposing the toast of the evening, said: When I began to consider the responsibility of presiding over this gathering I had certain visitings of compunction. You have heard much about the union of the arts, and every liberal mind must admit that the combination of music, poetry, painting, sculpture, and acting—I am not putting them in the order of merit—(laughter)—will often give the highest pleasure to a refined intelligence. Yes; but standing here as a representative of an art which does not occupy the minds of this distinguished company, I cannot help wondering, apprehensively, what musicians think sometimes of the place allotted to music in the drama. The technical term for that position is, I believe, "incidental." (Laughter.) You look through your programme in the theatre, and if you are a very conscientious student, you may notice, in small type, amongst a number of odds and ends, the announcement that the "incidental music" has been composed by—well, probably by somebody who is much worthier to occupy this chair than I am. (No, no.) This is not all. It may be that the orchestra is invisible; you cannot see the stimulating gestures of the conductor, because he is ruthlessly imprisoned in the bowels of the earth; at any rate, the incidental strains rise reproachfully from beneath the stage, too often unheeded, I fear, during the entr'actes, in the melodious hum of conversation. Frankly, I find these memories embarrassing. (Laughter.) It is no consolation to reflect that I have often died to slow music—(laughter)—for it is with his dying, and not with the music, that the actor wishes the spectators chiefly to concern themselves. I once received a letter, evidently written by a musician, who complained of this association of a stage death with a compassionate chorus of violins: "Either," he said,

"either the acting should be good enough without the music, or the music is good enough without the acting." (Laughter.) I declined to discuss such a painful dilemma. For the orchestra, I assure you, there is a very cordial esteem in the theatre, even when they are labouring underground, like the perturbed spirit of Hamlet's father. And many plays at the Lyceum have been enhanced by the power of music, which I have acknowledged during my management by securing the co-operation of many of our most gifted composers. (Cheers.) Gentlemen you will now understand the mixed feelings of the actor who comes to plead for the cause which has brought you together. Here it is not the music that is "incidental," and I bring you an apologetic greeting from a sympathetic but extraneous art. Still, without misgiving, I can express my hearty admiration for a fund which is so admirably managed that the interest of £100,000 is administered at a cost of only £300. (Cheers.) This means a great deal of disinterested voluntary labour; it means too a faculty of organization which prevents the waste of charitable effort. At no time during our history has the spirit of benevolence been so widespread and its material resources so prodigal; but the difficulties of administration tax the most skilled intelligence, and that is why the Royal Society of Musicians sets an admirable example to philanthropic economists. (Hear, hear.) The business of charity is not simply an affair of subscriptions; those can be gathered in abundance—not in this year, I admit, though I hope this evening's arithmetic will show favourably. Without a large and overflowing measure of practical self-devotion you cannot apply the fruits of generosity to the best advantage. The governors of your Society are anxious to signalise this year by raising the sum of £10,000, the interest of which would be applied to the increase of allowances to widows and to extending the term of education for orphans to the age of sixteen. These are objects which need no rhetoric to enforce them. The extra capital required is large, but the best spur to liberality is the assurance of wise finance. You know that your gifts will be properly and economically spent—that the real needs of these ladies and their children will be treated with liberality and judgment. The Society has lately received the handsome bequest of £2,500, from Mr. William Darrell, a distinguished teacher of music, and a friend of Sir William Sterndale Bennett. (Cheers.) Another great benefactor, as you all know, was Mr. Thomas Molineux, who was a bassoon player in the orchestra of a Manchester theatre. I have often thought the bassoon a very moving instrument—(laughter)—and it reminds me of another which is perhaps the most conspicuous interpreter of all the melancholy in these damp islands. If it was long brooding over the bassoon which enlarged Mr.

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Molineux's kind heart, what a stimulus to charitable impulse ought to be given by the flute! If I may venture to offer a hint to the treasurer of your Society, it is that he should endeavour to compile a directory of all the amateur flute-players in the kingdom. (Laughter.) This may involve a house-to-house visitation, for if you appeal to people by letter to tell you their favourite recreation, they will probably say "cycling," which, as often as not, is a mere blind. No, gentlemen, scratch the professed cyclist, and you may find a devotee of the flute. (Laughter.) He is rather shy about it, because it has been made the sport of thoughtless humour; but if he is approached with sympathy and caution, if—when he is serenading the moon—your collector strikes an attitude of judicious ecstasy, I am sure that a liberal subscription will be landed in your coffers. Gentlemen, the advantages of this fund to those who participate in it are so manifest that we can but wonder at the indifference of so many musicians to such an excellent system of insurance. It is insurance not only against death, but against loss of employment, and yet the number of those who avail themselves of this bountiful provision is comparatively small. I earnestly trust that the scope of this beneficial society will be widened, and that its claims to the appreciation of all lovers of music will be more substantially recognized year by year. (Cheers.) It is surely not too much to ask those to whom this beautiful art is a pleasure and a solace to remember its professors in their hours of sorrow. The arts are pleasant companions, but sometimes indifferent paymasters, and the artist who follows an ideal does not always find it a lucrative undertaking. It is well that his comrades in a society like this should lift him into line again when he falls by the wayside, or make provision for the years of old age and decay. (Cheers.) It is even better that the public who have been cheered by his talent should recognise an obligation beyond the commercial equivalent which they have already paid. Then, out of comradeship and the broadest sympathy of charity, such a fund as this may be maintained as an honourable refuge for misfortune, and a constant stimulus to the best instincts of our common humanity. I now ask you to drink "Prosperity to the Royal Society of Musicians."

Mr. Val Prinsep, R.A., proposed "The Musical Institutions of the Country"—a toast with which the names of Sir Alexander Mackenzie, Prof. C. V. Stanford, and Mr. W. H. Cummings were coupled.

Subscriptions were announced, amid loud cheers, amounting to over £5,000.

The artists who performed in the intervals between the speeches were Mde. Blanche Marchesi, Miss Ada Patterson, Mr. Ben Davies, the Meister Glee Singers, Mdle. Clotilde Kleeberg, M. Emile Sauret, and Mr. Fountain Meen.

Of the Power of Music over Animals.

It is an undoubted fact that Animals are susceptible of the power of music, particularly Horses and Deer; nay, we are told, that even Insects feel its influence. Playford, who was a considerable writer on music in his day, says that he met a herd of Stags upon the road to Royston, about twenty in number, following the sound of some musical instruments, and as long as the music played they went forward; but the moment it ceased, they all stood still, and by this means they were brought out of Yorkshire to Hampton Court.

The Duke of Newcastle in his book of horsemanship, asserts that horses are delighted with music.

Shakespeare speaks much to our purpose:

"For do but note a wild and wanton herd,
Or race of youthful and unhandled colts
Fetching mad bounds, bellowing and neighing
loud,
(Which is the hot condition of their blood)
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand;
Their savage eyes turn'd to a modest gaze
By the sweet power of music."

Merchant of Venice, Act v.

—:o:—

Words for Music.

"TRUST ME."

Trust me when the world is frowning,
And all other hearts grow cold,
By the days which love remembers,
Let your Faith still steadfast hold:—
Loving lips which may not whisper,
Longing hands which clasp no more,
Eyes that dare not look their sorrow
Trust them as in days of yore.

If the world with fame should crown me,
If in scorn it pass me by,
Trust me glad, and trust me sorry
Yours alone until I die:—
Absent from my side for ever
Always present in my heart,
Till Faith crowns our lives with gladness,
And we meet no more to part.

FLORENCE HOARE.

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The Royal College of Music

(Incorporated by Royal Charter, 1883).

PRINCE CONSORT ROAD, SOUTH KENSINGTON,
LONDON.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—

C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

NEXT TERM will begin on Monday, 27th September.

A JUNIOR DEPARTMENT is now open at reduced fees.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

That Dreadful Cat.

Two merry little builders
Were busy side by side,
And one was Robin Redbreast,
The other was his bride.

But gentle Mistress Robin
Was filled with sudden fear:
She heard some children whisper,
"Miss Puss is very near."

She listened, faint and breathless,
And wild her terror grew;
So, to the skyward branches,
With fluttering heart she flew.

Her husband quickly followed,
And laughed with all his might;
He knew the funny blunder
That caused her such a fright.

Said he, "We're miles from Catville,
And have no cause to fear:"

The only pussy near us
Is Pussy Willow, dear."

WM. HOWARD MONTGOMERY, U.S.A.

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Sketches of Rising Young Artists.

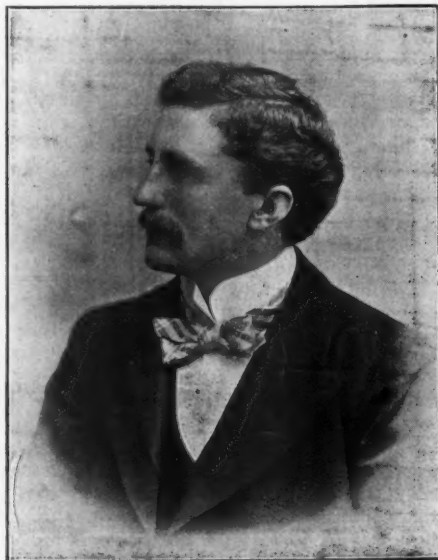
No. III.

MR. GWILYM RICHARDS.

This promising young tenor, a native of Ynysddu, was born in 1871. For the greater part of his life he resided in Newport, Mon. Musically inclined from his earliest years, he resolved to devote himself to the study of the art and took lessons from Miss Driscoll, R.A.M. Later, he entered the Royal Academy of Music, studying under that excellent baritone, Mr. Arthur Oswald. His career as a student was a very successful one. At the Newport festivals he succeeded in gaining a prize three years in succession, and at the Royal Academy he was awarded the Joseph Maas Me-

morial Prize last July. He also carried off in one week both the Goldberg and Evill prizes, and lastly he has won the Rutson Memorial Prize.

Mr. Richards made his first important appearance on the concert platform at Abercarn, in Wales at Christmas, 1894. Since then he has been appearing constantly in various parts of the country, and by his admirable singing has earned a popularity which promises well for his future. He is



well known in the north and south of England, and is a particular favourite in the Yorkshire towns and in Wales. In London he has appeared with much success at the Queen's and St. James's Halls, and is very popular with suburban audiences. Of his prospective engagements we may say he is engaged for the National Eisteddfod at Newport, August 4th and 5th.

Mr. Richards is very fond of oratorio, and in opera he has frequently given an excellent account of himself. His first appearance in the latter was made at the Royal Academy of Music as a pupil of the operatic class, when he creditably acquitted himself of the part of Turridu in Mascagni's "Cavalleria Rusticana." In oratorio he has more than once distinguished himself in the "Messiah," "Elijah," &c.

A brilliant career should certainly be in store for this clever young artist. We have no doubt Mr. Richards will soon achieve a very prominent position in the profession of his choice.

No. 118.]

[Price 2d]

THE GLEE AND CHORAL LIBRARY.

LONDON: EDWIN ASHDOWN, HANOVER SQUARE, W.

SONG OF THE SKATERS.

(FOUR-PART SONG.)

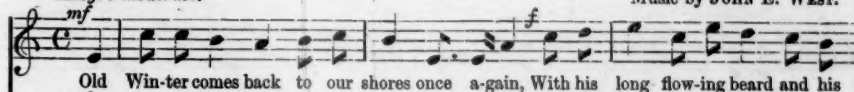
Composed for and Dedicated to the Members of the North East London Choral Society.

Words by PERCY SMITH.

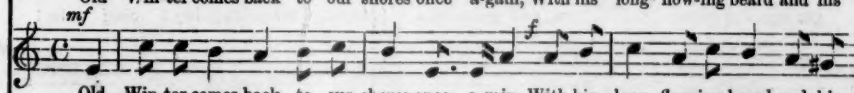
Allegro moderato.

Music by JOHN E. WEST.

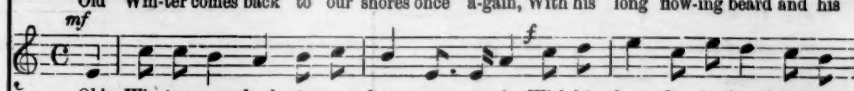
SOPRANO.



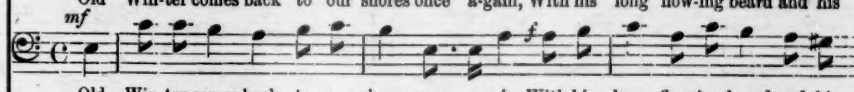
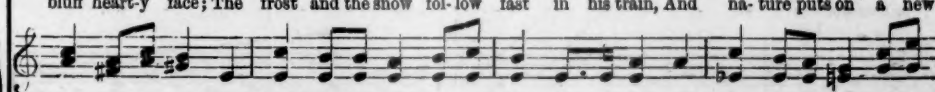
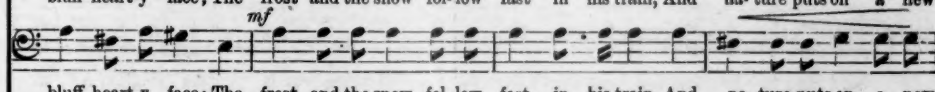
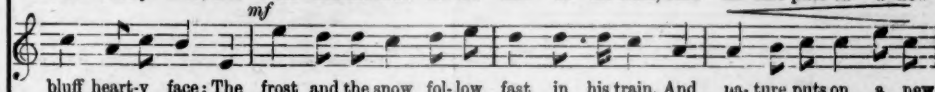
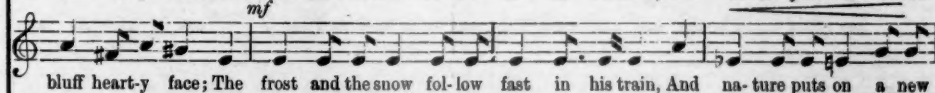
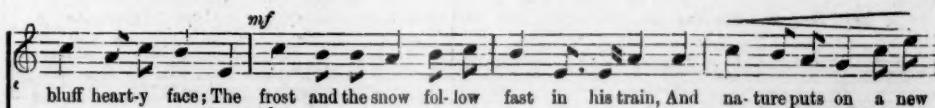
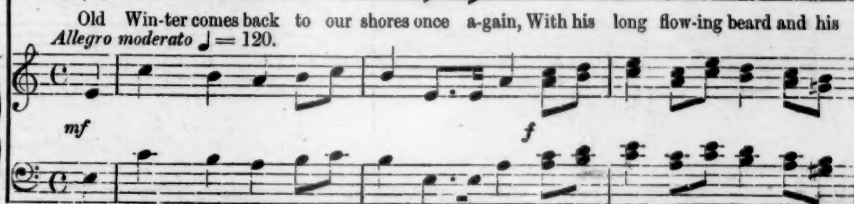
ALTO.



TENOR.



BASS.

ACCOMP.
(ad lib.)

gar-ment of grace, a new gar - - ment, a gar-ment of grace. Sing

gar-ment of grace, a new garment, a gar-ment of grace. Sing

gar-ment of grace, a new garment, a garment of grace. Sing hey! Sing ho!

gar-ment of grace, a new gar - - ment of grace. Sing

più mosso, cre hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a *scen do. ff*

cre hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a *scen do. ff*

cre hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a *scen do. ff*

cre The east winds blow, And our fa - ces glow, As a *scen do. ff*

più mosso, cre hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a *scen do.*

♩ = 132.

SONG OF THE SKATERS.

3

rit.

- way o'er the ice - bound lake we go, . . . we go.

- way o'er the ice - bound lake we go, we go, we go.

- way o'er the ice - bound lake we go, we go, we go.

- way o'er the ice - bound lake we go, we go, we go.

rit.

1mo tempo.

mf *f*

The lake's fro - zen o - ver as hard as a rock, and we fly o'er its sur - face like

mf *f*

The lake's fro - zen o - ver as hard as a rock, and we fly o'er its sur - face like

mf *f*

The lake's fro - zen o - ver as hard as a rock, and we fly o'er its sur - face like

mf *f*

The lake's fro - zen o - ver as hard as a rock, and we fly o'er its sur - face like

1mo tempo. ♩ = 120.

mf *f*

SONG OF THE SKATERS.

mf

birds on the wing; We laugh at our griefs, and our sorrows we mock, As we list to the sound of our

mf

birds on the wing; We laugh at our griefs, and our sorrows we mock, As we list to the sound of our

mf

birds on the wing; We laugh at our griefs, and our sorrows we mock, As we list to the sound of our

mf

birds on the wing; We laugh at our griefs, and our sorrows we mock, As we list to the sound of our

mf

p *più mosso.*

skates' merry ring, to the sound of our skates' merry ring. Sing

p *p*

skates' mer-ry ring, to the sound of our skates' merry ring. Sing

p *f*

skates' mer-ry ring, to the sound of our skates' merry ring. Sing hey! Sing ho! . . .

p *p*

skates' mer-ry ring, of our skates' . . . merry ring. Sing

p *f* *più mosso.*

SONG OF THE SKATERS.

5

più mosso. cre *scen* *do. ff*

hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a -

cre *scen* *do. ff*

hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a -

cre *scen* *do. ff*

The east winds blow, And our fa - ces glow, As a -

cre *scen* *do. ff*

hey! Sing ho! For the ice and snow; The east winds blow, And our fa - ces glow, As a -

più mosso. cre *scen* *do.*

$\text{♩} = 132.$

ff

rit.

- - way o'er the ice - bound lake we go, . . . we go.

- - way o'er the ice - bound lake we go, we go, we go.

- - way o'er the ice - bound lake we go, we go, we go.

- - way o'er the ice - bound lake we go, we go, we go.

rit.

1mo tempo.

mf Now dark-ness draws on, and the torch-es gleam bright, And add a fresh grace to the

mf Now dark-ness draws on, and the torch-es gleam bright, And - add a fresh grace to the

mf Now dark-ness draws on, and the torch-es gleam bright, And add a fresh grace to the

mf Now dark-ness draws on, and the torch-es gleam bright, And add a fresh grace to the

1mo tempo.

mf joy - giv-ing scene, And our skates ring out gai - ly far in - to the night, While the

mf joy - giv-ing scene, And our skates ring out gai - ly far in - to the night, While the

mf joy - giv-ing scene, And our skates ring out gai - ly far in - to the night, While the

mf joy - giv-ing scene, And our skates ring out gai - ly far in - to the night, While the

SONG OF THE SKATERS,

7

moon co - vers all with her sil - ve - ry sheen, with her sil - - - ve - ry,

moon co - vers all with her sil - ve - ry sheen, with her sil - ve - ry,

moon co - vers all with her sil - ve - ry sheen, with her sil - ve - ry,

moon co - vers all with her sil - ve - ry sheen, with her sil - - -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked *p* (piano). The lyrics are: "moon co - vers all with her sil - ve - ry sheen, with her sil - - - ve - ry," repeated four times across the staves.

sil - ve - ry sheen. Sing hey! Sing ho! For the

sil - ve - ry sheen. Sing hey! Sing ho! For the

sil - ve - ry sheen. Sing hey! Sing ho! For the

ve - ry sheen. Sing hey! Sing ho! For the

The second system continues the vocal and piano parts. It includes dynamic markings *p* (piano) and *cre* (crescendo). The tempo is marked *più mosso, cre* (faster, with crescendo). The lyrics are: "sil - ve - ry sheen. Sing hey! Sing ho! For the", repeated four times across the staves. The piano part includes a forte marking *f* in the final measure.

scen do. ff

ice and snow, The east winds blow, And our fa - ces glow, As a - way o'er the ice-bound

scen do. ff

ice and snow, The east winds blow, And our fa - ces glow, As a - way o'er the ice-bound

scen do. ff

The east winds blow, And our fa - ces glow, As a - way o'er the ice-bound

scen do. ff

ice and snow; The east winds blow, And our fa - ces glow, As a - way o'er the ice-bound

scen do. ff

marcato. rit.

lake we go, we go, o'er the ice-bound lake we go. . . .

marcato. rit.

lake we go, we go, we go, o'er the ice-bound lake we go. . . .

marcato. rit.

lake we go, we go, we go, o'er the ice-bound lake we go. . . .

marcato. rit.

lake we go, we go, we go, o'er the ice-bound lake we go. . . .

marcato. rit.

lake we go, we go, we go, o'er the ice-bound lake we go. . . .

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THE
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Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, add res Secretary.

Counterpoint Notes.—No. VIII.

*By J. E. Green, M.A., Mus.Doc., etc.,
Vicar of Farmcot, Glos.*

The third species of counterpoint, though it is based upon the first, yet it must be regarded as an expansion and development of the second, because they both contain the common characteristic, viz., passing-notes. In the third species three or more notes are used to accompany each one in the subject or canto fermo. For practical purposes composers usually write three, four, or six notes in the counterpoint against one in the subject. Students should write one harmony in each bar, though in compositions intended for performance four or more harmonies or groups of notes are usually found in each bar of common time. It is usual to group together all the notes in the counterpoint that are to accompany successively the one note in the subject or canto fermo: the first note of each such group being the accented note which may be either, in the strict style, a concord; or else, in the modern free style, a discord, resolved while the same harmony remains, upon another note of the same chord, and herein resembling the appoggiatura. Each such group of notes should contain only one harmony. The third species of counterpoint in two parts offers great facilities for indicating by means of notes in succession in one part only the entire harmony implied. Each such harmony is co-terminous with the group of notes that accompany the one note in the subject. Each group must form a distinct clause, homogenous in nature, in the melodic progression of the whole musical sentence or exercise; the student should aim at writing his groups of passing-notes in sequence.

In the second species a dissonant passing-note must be immediately followed by a concordant one, but in the third species one such discord may be followed by another such discord; this second one being approached (1) by conjunct, or (2) by disjunct motion. The latter case is a development of that figure called by some writers "changing-notes," but more correctly designated (see May number of *The Minim*) ternary resolution, which will be further treated below. When the second dissonant passing-note is approached (1) by conjunct motion it may proceed to its resolution by conjunct motion, or it may proceed by disjunct motion to another dissonant passing-note, provided that such interval be quitted according to the rules for ternary resolution.

The third species of counterpoint offers special opportunities for adding interest and gracefulness to a contrapuntal melody by means of that figure, for the resolution of a disjunct succession of dissonant passing-notes called their ternary resolution. This figure is so designated from the circumstance that the dissonant passing-note it resolves lies at the interval of a third, greater or less, instead of a second distant from the note of resolution. For instances of this figure the student is again referred to the gavotte in Handel's 14th suite, which contains examples of its employment both in the second and third species of counterpoint. Ternary resolution may be defined to mean the quittal of a dissonant passing-note by the disjunct melodic interval of a third, either (1) for its note of resolution, or (2) for another dissonant passing-note or appoggiatura. This figure has received further development by the interval of a melodic fourth being substituted for that of a third, the eponymous interval of derivation—(see Sir G. A. Macfarren's "Counterpoint," p. 39)—and there seems no reason, from the nature of the case, why any other interval should not be similarly employed. When two immediately successive yet disjunct dissonant passing-notes are resolved the note of resolution must be within the interval which separates them and at the conjunct interval of a second from the last heard discord. The peculiarity of the figure consists in the quittal of a dissonant passing-note by disjunct motion, the figure thus presenting the appearance of a dissonant arpeggio against the prevailing harmony or group of passing-notes.

To be continued.

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The Monthly Journal

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1882

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About Artists.

It is announced that Dr. J. F. Bridge, Westminster Abbey, and Dr. G. C. Martin, St. Paul's, have received the honour of knighthood.

—:O:—

Mr. George Riseley will unveil the monument to Webbe, the glee composer, in St. Pancras Churchyard, on the 24th inst.

—:O:—

Mdme. Duma and Miss Rose Olitzka are among the artistes engaged to strengthen the Carl Rosa troupe for their Covent Garden season in the autumn.

—:O:—

Madame Clara Novello, the great concert soprano, entered her eightieth year on June 10th.

—:O:—

Mr. W. E. Sanderson has been appointed organist and choirmaster at St. Stephen's, Walthamstow.

—:O:—

Mr. John E. West, F.R.C.O., has been appointed musical adviser and editor to the publishing house of Novello, Ewer and Co., in succession to the late Mr. Berthold Tours.

—:O:—

Dr. Walter Bond Gilbert, Mus. Doc., Oxon., who left England in 1869, to become organist of Trinity Church, New York, has now resigned that post on pension, and is about to return to England.

Professor J. Ives, Mus. Bac., Cantab., who holds the Chair of Music at the University of Adelaide, is in London just now. It is understood that he has come home mainly to consult the leaders of music here as to the best arrangements to be made in regard to the munificent bequest of £25,000 which has been left to the University for the music department by Sir Thomas Elder.

—:O:—

It is reported that Sir Arthur Sullivan received £2,000 for his Alhambra ballet, and that he is to have a share of the gross receipts during its run, besides retaining all the publishing and performing rights!

—:O:—

Master Frank Merrick, son of Dr. Merrick, of Bristol, recently gave a very successful piano recital. The little pianist is only eleven years of age; he possesses a wonderful amount of execution, and is a composer of great promise.

—:O:—

Dr. Martin has for fifteen years been displaying a certain set of stops in the St. Paul's Cathedral organ as the work of Father Smith. He himself never considered them any better than other parts of the organ, but all the visitors insisted that they were. Now Dr. Martin finds that he was mistaken. The stops in question were made by Willis.

—:O:—

The leisure hours of Mr. Ruskin are spent in his home at Coniston in the cultivation of a little garden in the middle of a nut wood, where he is fond of growing flowers in just the wild way that Nature intended them to blossom.

—:O:—

When Miss Ellen Terry saw Signora Eleonora Duse in her famous part in the play "La Dame aux Camélias," she was affected by its pathos to tears. Later she went behind to be introduced to the Duse, and still was unable to speak for her emotion. But as Ellen Terry said afterwards: "I could not have expressed my admiration better than by tears, and later we spent many a pleasant hour together, and I came to love her as a sister."

—:O:—

There is a pretty romance told by the life of Christine Nilsson, the once celebrated singer. In childhood she wandered, a poor, barefooted little girl, on the Swedish hills. Future greatness was probably never thought of, even in her wildest dreams. It was by accident that her wonderful talent was discovered, and that she was given the opportunity to perfect herself in her art, become one of the greatest songstresses the world has ever known, and return to her native land later in life as the wife of the Spanish Ambassador to Sweden, Count de la Miranda.

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MADAME ZIPPORA MONTEITH (the famous American Soprano), of the Worcester Musical Festival, U.S.A.; Royal Albert Hall, Crystal Palace, St. James's Hall Concerts, &c., has returned to England for the Season, and is open for Oratorio, Concert, and Recital Engagements.

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—:O:—

It is reported by a continental journal that some cavalry bandmen were recently at one of Sarasate's concerts, after which a lively discussion took place as to the merits of the violinist. The solo cornet player, having listened for some time with a bored countenance, at last struck the table with his fist and said:—"He plays very well, I do not deny it, but just put him with his violin on a horse, and then see what he could do."

—:O:—

THE GERMAN BAND.

The German band, in the noonday heat
Stopped at a corner of the street,
Birkenheimer and Mederwurst
With cornets under their arms were first;
Next Schmidt with a clarinet was shown:
Then Hans Von Beck with a great trombone;
While after them there would always come
Little Dutch Fritz with his big bass drum;
And as the gathering crowd he eyed,
Birkenheimer, the leader cried:

"Eins—zwei—drei—so!
Vier—funf—let her go!"

Then woompety-woompety-woom they went,
And folks, wherever they took their stand,
Would always say, when they heard them play,
There was nothing to equal the German band.

—:O:—

THE OLD ORGAN IN STROUD (GLOUCESTERSHIRE) CHURCH.

The following lines on opening the Organ in Stroud Church, April 18th, 1798, have a local, if not a general interest:—

Oh! Gotham! what ails ye? why won't ye be quiet?

'Bout op'ning an organ, why make such a riot?
Ye proud sons of Gotham, why are ye so weak,
As to open an organ before it could speak?
The ninnies of Gotham, dejected and sad,
Are surely grown River and church music mad.
For your projects I'm sorry, your follies deplore;
Take a word of advice—pray be foolish no more.

(Answer to the Above.)

At Gotham nought ails us, we are very quiet;
When we open'd the organ, who heard of a riot;
We justly are proud, but deny being weak;
And declare that the organ did many times speak.
Such a ninny as you, who dare call us mad,
To soak in our River would make us all glad.
In return take advice—your own folly deplore;
Look well to yourself, and be meddling no more.

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Music by

ANGELO MASCHERONI.

DRAMATIS PERSONÆ.

AMINE	} (Three Princesses)	{	Soprano
ZULEIKA			Mezzo Soprano
NOURONNIHAR			Contralto
HELGA (the Marsh-King's Daughter)			Soprano
VIKING'S WIFE			Mezzo Soprano
GWYDDRO (Christian Captive)			Contralto
MARSH-KING			Contralto
<i>The parts are so arranged that</i>			
AMINE and HELGA	} May be taken by the same person.		
ZULEIKA and VIKING'S WIFE			
NOURONNIHAR and GWYDDRO, or NOURONNIHAR and MARSH-KING			

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London and Provincial Notes.

ROYAL ACADEMY OF MUSIC.

A concert was given on the 10th ult., at the Queen's Hall, by the students of the Royal Academy of Music, the performance including Sir Alexander Mackenzie's "Jubilee Ode." The choruses of this musicianly work were admirably rendered, and the solos were well sung by Miss Gertrude Drinkwater, Miss Madge Drysdale, and Mr. R. Whitworth Mitton. Mr. Robert Radford's singing of *Vulcan's* song from Gounod's "Philémon et Baucis" also deserves mention. Mr. Aldo Antonietti, in Mendelssohn's violin concerto was very satisfactory, also the pianoforte playing of Miss Gertrude Peppercorn and Miss Vera Margolies.

—:O:—

THE ROYAL COLLEGE OF MUSIC.

Brahms' string quartet in A minor, Op. 51, No. 2, and Schumann's pianoforte quintet in E flat, Op. 44, were well played by students of the Royal College of Music on the 16th ult., the former work being led by Miss Otie Chew, and the latter by Mr. Herbert Fryer. Sinding's unequal sonata in E, Op. 27, for violin and pianoforte, was also cleverly played by the Misses Mary Noverre and Gertrude Wortley, and Miss Ethel Wilson showed her acquirement of a fluent style and crisp touch in two pianoforte pieces, "Goblin Dance" and "Forest Voices," by Liszt. Three expressive songs, entitled "Thou hast left me ever, Jamie," "Autumn," and "Who can tell?" by William Hurlstone, were effectively sung by Miss Norah Dawnay, and Mr. Gwilym Evans gave a praiseworthy rendering of the air, "Her eye so alluring," from Mozart's "Cosi fan tutte."

—:O:—

Miss Marie Tempest held a *Matinée Musicale* at St. James's Hall, on Monday, June 14th, under the direction of Mr. N. Vert. She sang F. Rosse's air "Come to me with thy tears," and several pieces by Meyer-Helmond, G. Fauré and Chaminade. Mr. Norman Salmond, Mr. G. Grossmith, and the Meister Glee Singers lent useful aid, and MM. Johannes Wolff and Hollman played solos on the violin and violoncello. An Erard pianoforte was used.

—:O:—

The Handel Festival last month was a great success in every way. The large audiences and the fine performances each day were most satisfactory. Mr. A. Manns, the veteran conductor, received hearty congratulation from all quarters.

—:O:—

The previous fourteen Handel Festivals have been attended by over a million (1,075,923) people. Leaving the preliminary celebration of 1857 out of count, the smallest attendance

was in 1865, with 59,434, while the highest on record was the 87,784 attendance of 1883. On eight occasions an attendance of eighty thousand persons has been exceeded, and as everybody arrives within half an hour of the commencement of the performance, to seat these people without flurry or hitch is one of those marvels which men not boasting the experience of the Crystal Palace management would hardly care to attempt. The late Mr. Peck, the Festival Librarian, used to say with pride that the very music books which he had day by day to arrange on the stands would, if piled one on the other, reach as high as the Monument; while in 1857, before the orchestra was enclosed with canvas, Scott Russell declared he heard the choruses distinctly in "Sydenham village," a mile off.

—:O:—

DOVER.—The Choral Union gave a successful concert on June 16th, in the form of a Jubilee Carnival under the able direction of Mr. H. J. Taylor, F.R.C.O. The pipers of the Seaforth Highlanders assisted. The programme was very varied and interesting, and it was well carried out by the Amateur Members of the Choral Union. At the end of the Concert Mr. Taylor was made a subject for congratulations, and his new compositions given during the evening were well received.

—:O:—

OXFORD.—On May 26th a performance of the "Messiah" was given in the Town Hall, by the Oxford Nonconformist Choir Union. The soloists were Miss Carrie Siviter, Miss Louise Watson, Mr. Woodward, and Mr. Sunman. Upwards of 1,700 persons attended and listened attentively for nearly three hours to the sublime strains of Handel's great work. The new Town Hall is creating great movements in the cause of music in Oxford.

—:O:—

NEWTON.—Exeter Diocesan Choral Association held a festival in St. Leonard's Church, Newton Abbot, June 17th. The service was that of the Festival Service Book, intended "as praise and thanksgiving to Almighty God for the long and illustrious reign vouchsafed to our beloved Queen." The organ was played admirably by Mr. Harold O. Jones, organist of Ashburton; and Mr. W. J. Bown, A.R.C.O., conducted.

—:O:—

MERTHYR TYDFIL.—Mr. H. L. Pechell, F.R.C.S., etc., gave a successful organ recital in St. David's Church, Merthyr Tydfil, on Sunday evening, May 30th, before a large congregation. The programme included Mendelssohn's Sonata in C minor and other works by Handel, Bach, Batiste and Guilmant.

WORCESTER.—Mr. Oswald S. Spark, who has been organist of Wichenford Church, Worcester, for some time past, has been appointed organist and choirmaster of St. Michael's Church.

—:o:—

PORTH.—A new Organ was dedicated in St. Paul's Church, Porth, Glamorganshire, on Tuesday, June 8th, by the Bishop of Llandaff. The organist on this occasion was Mr. Alfred J. Silver, F.R.C.O., of Merthyr Tydfil.

—:o:—

CHELTEMHAM.—Queen's-day was celebrated in a brilliant manner. Although so close upon the visit of H.R.H. the Prince of Wales, no efforts were passed to make a success of the great event. Music formed an important part of the day's enjoyment, no less than three Military Bands being brought together, in addition to the String Orchestra of the Festival Society. The day's rejoicings opened with a service in St. Matthew's Church. It was crowded; the Mayor (Col. R. Rogers) and the Corporation, the Magistrates and the Board of Guardians attended. Also contingents from the various Societies in the town, and nearly all the local Clergy were present.

The musical portion of the service was under the direction of Mr. J. A. Matthews, who had spared no pains to make it worthy of the occasion. The choir was augmented by members of the Cheltenham Festival Society and the Town Band. Altogether Mr. Matthews had at his command the strongest orchestra that has ever taken part in a service at St. Matthew's. Before the appearance of the surpliced clergy and choir, Mr. Matthews played as voluntaries Handel's "Largo" and "The March of the Priests" from Mendelssohn's "Athalie." A shortened form of morning service, combined with extracts from the prescribed form of prayer, with thanksgiving, was used, the service commencing with the rendering by band, choir, and congregation of the National Anthem. The Rev. G. P. Griffiths, the senior local incumbent, read the sentences and intoned the opening prayers. Between the Lessons the *Te Deum* was impressively sung to a somewhat elaborate musical setting by H.R.H. the late Prince Consort. The "Jubilato Deo" was taken to a new chant by Mr. Matthews. The hymn after the special prayers, "Now thank we," was sung to the celebrated old German chorale *Nun Danket*, the congregation very heartily seconding the efforts of choir and band. The Rev. G. Gardner read the closing prayers, and the hymn before the sermon was "O God, our help in ages past" (St. Anne's), which was sung chiefly in unison with full band and organ accompaniment.

The sermon (necessarily limited to ten minutes) was preached by Dr. C. V. Childe, who took as his text Ezekiel xvi., 12. "And I put . . . a beautiful crown upon thine head."

After the Bishop of Wakefield's jubilee hymn, set to music by Sir A. Sullivan, "Oh, King of Kings," had been thrillingly sung, and a collection taken for the Cheltenham Victoria Home, the "Hallelujah Chorus" (Handel) was rendered by the entire orchestra, bringing to an impressive conclusion the musical portion of the service, which the Rector (Rev. E. L. Roxby) closed by the pronouncement of the Blessing. As the congregation left the church, Mr. H. A. Matthews (son of the organist) played Bach's "Prelude and Fugue in C Major." Mr. J. A. Matthews conducted, and when his services were so required, he had the able assistance of Mr. E. Garthwaite at the organ.

SINGING THE NATIONAL ANTHEM.

Montpellier Gardens were the rendezvous for the noon-tide singing of the National Anthem. The stand was occupied by the united military bands, viz., the Town Band, the Engineers' Band, the Rifles Band, Waite and Boyce's Band, and a contingent of strings from the Festival Society's band, the instrumentalists, who numbered in all 120, being under the conductorship of Mr. J. A. Matthews. The first item was Michael Watson's grand march "The Queen's Jubilee"; and after this, one of the most popular numbers of the recent festival concert, "The Queen's Song," by Sir Edwin Arnold, set to music by Eaton Fanning, was rendered, the joyous chorus being sung by upwards of 150 members of the Festival Society. Another popular loyal march was "God Bless Victoria" (Edward St. Quentin), the stirring words of which are by Clement Scott. The patriotic refrain,

Cheer! for the Soldier Boys on land,
Cheer; for the Lads at sea.
Brave Volunteers! March hand in hand
To keep Old England free:
Kneel to our Queen, who has reigned so long,
Pray for her Empire's sway;
Hear, from our hearts, a Nation's song:
God bless Victoria!

was taken up by representatives of united choirs of about five hundred voices, the effect being very charming. During the pauses in the singing, all eyes had been turned on the flagstaff, at the foot of which the Royal Standard was waiting to be hoisted as a signal for the singing of the National Anthem on the receipt of information from London that it was being sung outside St. Paul's. At 12.20 intelligence was conveyed by telephone, up went the flag, Mr. Matthews waved his baton, heads were uncovered, all cleared their vocal organs, and

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sang with a will the familiar words. The concourse then gave three ringing cheers for the Queen, and slowly dispersed.

The arrangements were most satisfactory, and great credit is due to the hon. sec., Mr. John G. Villar and the Committee, for everything connected with the ceremony. The whole of the afternoon was given up to sports and band recitals, and in the evening general rejoicings and effective illuminations.

—:o:—

GLoucester.—The festivities commenced by singing the National Anthem on the Cathedral Tower by the choir. Eight o'clock was the time fixed for the ceremony, and half an hour previous to this the Cathedral Gardens and College precincts were well filled with interested spectators. A really fine rendering of the National Anthem was given, which was very distinctly audible to those below, who at the conclusion of the last verse took up the strains, and then broke out into a loud cheer, which was joined in heartily by the choir above. After a few minutes' interval, the hymn "O God our help in ages past" was sung to the well-known tune St. Ann, and this was followed by the special jubilee hymn, "O King of Kings."

In the evening a recital was given in the Cathedral. Mr. Brewer played Hesse's variations on the National Anthem, and then the people joined very heartily in singing the "Old Hundredth." This was followed by Meyerbeer's "Coronation March," most brilliantly played by the Cathedral organist, and then there was an extended selection from "The Hymn of Praise." The tenor air, "Sing ye Praise," was sung by Mr. C. E. Morgan, and he also joined Master Underwood in the duet, "My song shall be alway of Thy Mercy"; while Master Burraston sang the air "Praise thou the Lord," and he and Master Underwood gave the duet, "I waited for the Lord" in a thoroughly artistic manner. Weber's Jubilee Overture appropriately followed; and "God Save the Queen" (Bridge's setting) was heartily sung. The accompaniments to the selections from "The Hymn of Praise" were played by Mr. H. C. Morris, organist of St. David's Cathedral, and as a concluding Voluntary the same gentleman played Mendelssohn's Overture in C. The chorus was confined to members of the Gloucester Festival Class, and Mr. Brewer conducted with marked ability.

* * * * *

Don't be in a hurry to publish your compositions; there are lots to be going on with.

Don't imagine the publishers will run after you; remember Mahomet had to go to the mountain.

Sir A. Sullivan went to see Rubinstein at his hotel in London. The Russian composer asked him to step out on the balcony, and smoke a cigarette.

They sat down, twisted their cigarettes, and puffed the blue clouds into the air. After a long pause Sir A. Sullivan observed:

"You are a great admirer of Beethoven, I presume?"

"Yes," said Rubinstein.

"And Wagner?"

"No," was the reply.

Not another word was spoken. They rocked themselves in their chairs and smoked away. After a very long time Sullivan said:

"I think it is time for me to be going."

"Don't say so," said Rubinstein. "Stay a bit longer. It is so nice to talk to you."

Sullivan stayed, and went on rocking himself into the small hours of the morning, when he got up and said:

"I must go off now; I think we have chatted long enough."

Rubinstein drew out his watch.

"Half-past two," he said. "Strange how quick time flies in pleasant company!"

—:o:—

A long record as a choir-boy is that of Mr. John Siddon, Snaretown, Atherstone, who is now over ninety, and has been in the choir of his parish church for eighty-three years. In this place of worship his eldest son has played the organ for thirty-five years. Four of his sons, three of his brothers, and five of his grandsons have been members of the choir, and he himself has been parish clerk at Snarestown for fifty years, an office his father held before him for nearly forty years.

—:o:—

Schubert was like a gardener bewildered with the luxuriant growth springing up around him. As fast as his ideas arose they were poured forth on paper. He was too rich for himself—his fancy outgrew his powers of arrangement. Beethoven will often take one dry subject, and by force of mere concentration kindle it into life and beauty. Schubert will shower a dozen upon you and hardly stop to elaborate one. His music is more the work of a gifted dreamer, of one carried along irresistibly by the current of his thoughts, than of one who, like Beethoven, worked at his ideas until its expression was without a flaw. His thought possesses Schubert—Beethoven labours till he has possessed his thought.

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